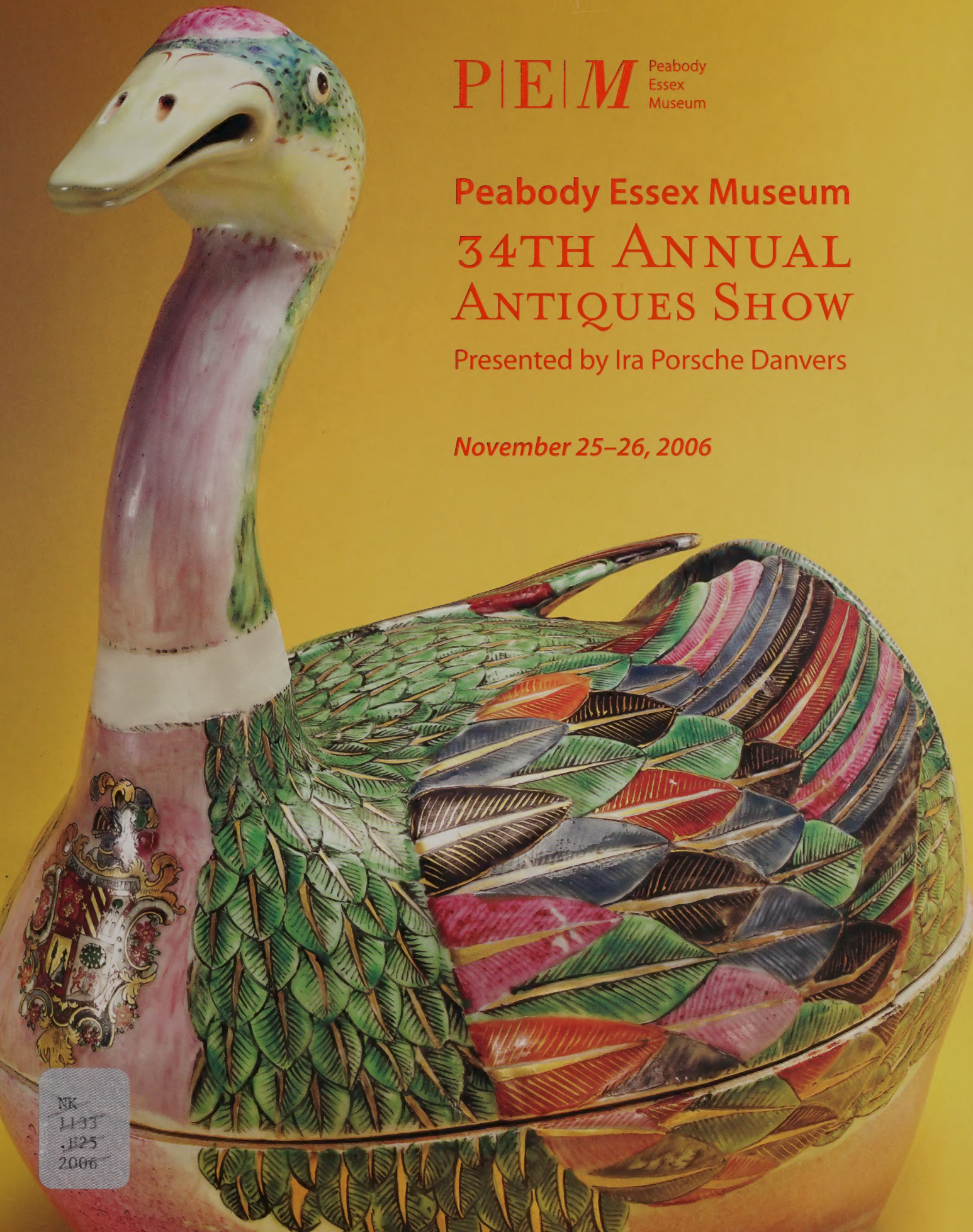
P|E|M Peabody Essex Museum

Peabody Essex Museum
34th Annual Antiques Show

Presented by Ira Porsche Danvers

November 25–26, 2006



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Peabody Essex Museum

34th Annual Antiques Show

Presented by Ira Porsche Danvers

A Thanksgiving weekend tradition!

SHOW HOURS

Saturday, November 25, and Sunday, November 26, 2006 | 10 am–5 pm daily

Included with museum admission

PREVIEW PARTY

Friday, November 24, 2006 | 7 pm

Honorary Committee members and corporate supporters are invited to an early viewing at 6 pm.

All proceeds from the 34th Annual Antiques Show support the museum's education and public program initiatives, which benefit thousands of families and schoolchildren each year.

PEM gratefully acknowledges these corporate supporters of the 34th Annual Antiques Show

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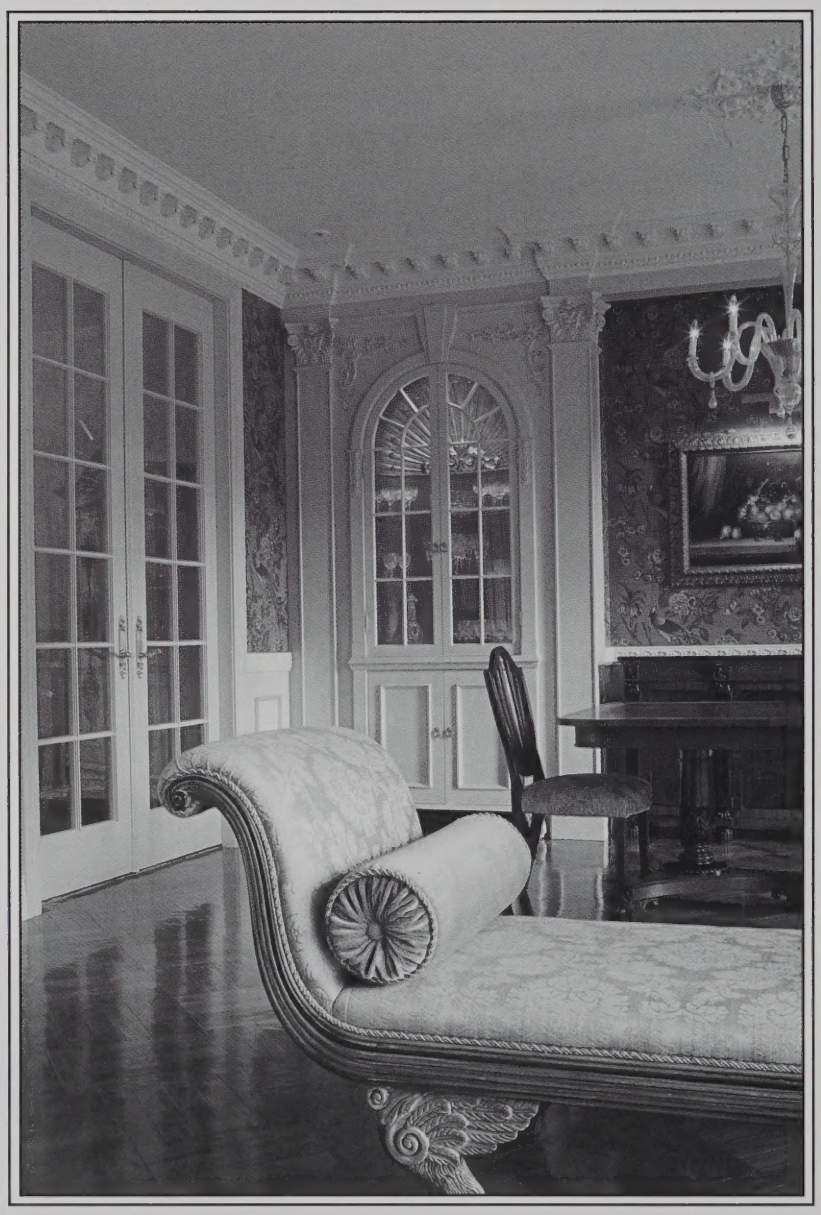

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Louise Michaud, Photographer

Foreword

On behalf of the Board and staff, I am delighted to welcome you to the Peabody Essex Museum's 34th Annual Antiques Show. PEM's Antiques Show, held annually during Thanksgiving weekend, transforms PEM. Dozens of world-class dealers bring the finest rugs, furniture, silver, glassware, paintings, estate jewelry and decorative arts to museum spaces that are both comfortable and inspiring.

In addition to providing guests with the opportunity to add to their personal collections, the Antiques Show serves a vital purpose. Last year's Show netted over $130,000—money that helped fund important education and public programs that enriched the PEM experience for all of our visitors.

This year has been filled with great successes for our education initiatives: PEM was recently selected as one of the nation's "Top 10 art museums for kids" by *Child* magazine and was recognized by *The Boston Parents' Paper* as a favorite family museum for 2006. Over 40,000 children and families experience educational programming at the Peabody Essex Museum every year. The museum has initiated the development of new models for museum education and interpretation, such as a paid internship program that introduces students to careers in the museum field and Atrium Alive, a weekend series that offers music, dance, hands-on art making and more. None of these stunning achievements would be possible without generous support from museum friends.

An event of the scope and scale of the Antiques Show is only possible through the hard work and dedication of many volunteer leaders. Let me especially thank and credit Elizabeth Mitchell Hunt, Antiques Show chair, and her planning committee, as well as our Honorary Chairs, Eric and Dorothy Hayes, and the Honorary Committee. Their support is essential to the success of the Show.

I also wish to thank our Show's Presenting Sponsor, Ira Porsche Danvers; our Premier Sponsor, Eaton Vance Management; our Participating Sponsor, Brewer & Lord LLC, and our In-Kind Donors, Deschamps Printing, FreeRange™ Premium Wines, Jules Catering and Louise Michaud, Photographer. Additionally, we express our deep appreciation to the many dealers and exhibitors who are participating with us this year, led by show manager Chris Vining.

Please enjoy the 34th Annual Antiques Show. I hope you discover many treasures from our dealers to take home with you!

Sincerely,

Dan L. Monroe
Executive Director and CEO

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Peabody Essex Museum

34th Annual Antiques Show

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Elizabeth Mitchell Hunt, Chair

Deb Beatty
Joanie Vaughan Ingraham
Kim Menard
Rebecca Putnam
Lisa Shotwell
Leslie Tuttle
Dorothy Urlich
Julie Vinette
Susanna B. Weld
Penny Whitlock

STANDING LEFT TO RIGHT
Susanna B. Weld
Joanie Vaughan Ingraham
Dorothy Urlich
Julie Vinette

SEATED LEFT TO RIGHT
Lisa Shotwell
Deb Beatty
Elizabeth Mitchell Hunt

NOT PICTURED
Kim Menard
Rebecca Putnam
Leslie Tuttle
Penny Whitlock

Elizabeth Mitchell Hunt is this year's Committee Chair for the 34th Annual Antiques Show. She is also a Strategic Marketing Consultant for select clients. Elizabeth began her career in book editing and promotion, working for two major publishers, Macmillan and Little, Brown and Company. She then transitioned into the world of television, taking on a coveted position as Director of Marketing and Promotion for Martha Stewart Living Television. Elizabeth's skills in the art of fine living came in handy for her next major assignment — Special Projects Director for *Gourmet* magazine. With her broad media experience, Elizabeth was then promoted to a directorial marketing position for Condé Nast Corporate, where she orchestrated large multiplatform marketing programs for fifty top advertisers.

After living and working in New York City for over 10 years, the Newton native went back to her Massachusetts roots, relocating to Marblehead with her husband, Kevin, and baby boy, Alistair.

Wenham – Prestigious Larch Row estate setting for this c. 1900 Dutch Colonial style residence which has old world elegance and 21st century amenities. Large rear additions add a reproduction 2nd period family room and an enormous outdoor screen room. Special features include a beautiful granite kitchen, large master bedroom suite and his/her office.

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Call Peter Dorsey for a private showing.

Hamilton – Equestrian estate. Attractive four bedroom garrison colonial is set on over 14 acres. Large family room with a fireplace, master bedroom suite, country kitchen and a large screened-in porch offer comfortable living in a private setting. A special property with three paddocks and separate gravel drive for barn deliveries.

$1,150,000

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Ipswich – Important c.1780 antique colonial offered on a lightly traveled street near Argilla Road. Aga kitchen and new custom master bath compliment the hand crafted features in this beautiful period residence. Beautiful two story 30' X 44' barn features a pony stall, a workshop and a newly refurbished office. There is also a small cobblers cottage on the property.

$1,195,000

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Ipswich – Landmark structure c.1850 in a peaceful hill top setting is being offered for sale for the first time in decades. The Odd Fellows Hall has three office suites, one of which was originally an apothecary shop. Modern utitities, off street parking and period details enhance this well maintained 4,000 square foot brick office building.

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The Peabody Essex Museum thanks the following members of the Honorary Committee who have provided support for the 34th Annual Antiques Show.

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Eric and Dorothy Hayes

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Honorary co-chairs lead the way for the 34th Annual Antiques Show

Eric and Dorothy Hayes

Eric and Dorothy Hayes are proud supporters of the museum and the 34th Annual Antiques Show. Eric currently serves on PEM's Board of Overseers and is a member of the museum's American Art Visiting Committee. Eric was recently promoted to Regional CEO of the Northeast Region at United States Trust Company. Prior to joining US Trust, he was Division Head for State Street Bank and Trust Company's Private Asset Management Division. Eric also serves on the Board of Directors of the Bostonian Society. Dorothy is an environmental attorney with the Massachusetts Department of Environmental Protection. She is a member of PEM's Board of Visitors. Eric and Dorothy are avid antiques collectors and are presently restoring their first period home in Beverly, dividing their time between Massachusetts and New York.

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Greeting from Antiques Show Chair, Elizabeth Mitchell Hunt

Welcome to one of the oldest and most prestigious annual Antiques Shows in New England, a fundraising event for the museum's award-winning education programs and initiatives. Featuring nearly thirty of the finest antiques dealers in the country, this Thanksgiving weekend tradition gives visitors both the pleasure of shopping and the opportunity to give back.

With incredible gratitude I thank every person who purchased a raffle ticket, an advertisement or tickets to the preview party, or who joined the Honorary Committee. Your generosity contributes enormously to the world-view of children on the North Shore and around New England as it funds PEM's mission to be accessible to all children, especially those in underserved communities.

Extra special thanks to:

- Eric and Dorothy Hayes, the 2006 Honorary Committee Chairs
- Dan Monroe, PEM Executive Director and CEO
- The PEM Boards of Trustees and Overseers
- The 34th Annual Antiques Show Committee for their time, energy and enthusiasm
- David Hazlett and Ira Porsche Danvers, Presenting Sponsor
- Eaton Vance Management, Premier Sponsor
- Brewer & Lord LLC, Participating Sponsor
- In-Kind Donors Deschamps Printing, FreeRange™ Premium Wines, Jules Catering and Louise Michaud, Photographer
- SwingBRAZIL for providing great music at the Preview Party
- All advertisers, especially Lucia Lighting, Land-Vest and Compass Point for making the catalog a fundraising success
- The Asian art community of galleries that supported and enriched the catalog with their advertising`
- Marblehead businesses and residents for their overwhelming support of both the catalog and the Preview Party
- Foodie's Feast of Marblehead and Waters & Brown of Salem for raising funds selling raffle tickets in their café/store
- The antiques dealers and Christine Crossman Vining, the show manager
- Lisa Kosan, editor of PEM's *Connections* magazine, for the editorial content of the catalog, and Leigh Mantoni-Stewart, in Creative Services, for doing such a spectacular job designing the catalog
- The entire PEM staff, especially Susan Lawrence, Cecily Pollard, Betsy Weisman Viani, Peter Christianson, Jay Finney, the departments of Development, Marketing, Maintenance, Security and Guest Services
- My husband Kevin Hunt, whose long hours, extra babysitting duty and support of all I do made chairing this committee possible

I hope you had a fabulous Thanksgiving and can now relax and enjoy the show!

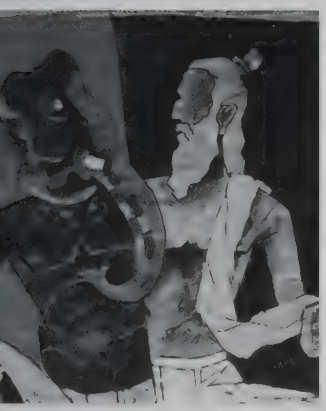
Elizabeth Mitchell Hunt

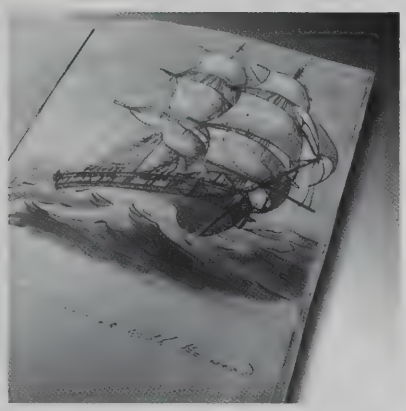
Elizabeth Mitchell Hunt
Chair of the 34th Annual Antiques Show Committee

Automaton Clock, Qianlong period (1736–1796), China, on view in *The Emperor Looks West.*

GLOBAL VIEWS

PEM's special exhibitions help bring the world into focus





The aesthetic range of art on view in PEM's special exhibitions is truly spectacular—from the smooth curves of contemporary furniture to a meticulously painted handscroll commissioned by an 18th-century Chinese emperor, from 19th-century photographs of yachts to 20th-century Native American glass sculpture. Experience China, India, the world's oceans and Native communities. Discover your own connections to art and artist. A visit to PEM is an irresistible invitation to travel in both time and place.

Now on view

Experience stellar examples of historic Chinese furniture and new works designed by 22 leading artists from around the world in *Inspired by China: Contemporary Furnituremakers Explore Chinese Traditions.* The artists' responses to China's rich and varied furniture traditions reveal the creative power of cross-cultural exchange.

The Emperor Looks West, a breathtaking exhibition of imperial art from the Qianlong era (1711–1799), features *Victory Banquet at the West Garden*, a 19-foot handscroll in ink, color and gold — on view for the first time in the United States. The painting is remarkable for its exquisite technique and extraordinary detail, and provides a glimpse of a once-closed part of Chinese society — the Imperial City, home of Chinese emperors for 500 years. The exhibition includes more than 20 other objects, including a dazzling European-style clock, ceramics, enamels and cloisonné, that reflect the range of international influences that shaped imperial art during the Qianlong era.

Epic India: Paintings by M.F. Husain presents world-renowned artist M.F. Husain's paintings inspired by India's greatest epic, the *Mahabharata*. For Husain, the epic is a rich source of monumental, cinemascopic imagery. He has mined the *Mahabharata*'s narrative, its flawed yet courageous heroes and its moral conundrums to create works of bold, dynamic energy. Drawn primarily from PEM's Herwitz Collection of contemporary Indian art, the exhibition features 17 works Husain created for the 1971 São Paulo Biennial.

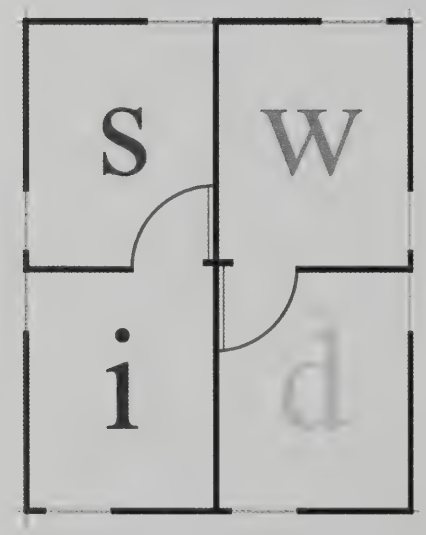
Of Gods and Mortals, Traditional Art from India illustrates how the arts in India are integral to social status and religious practice. On view in the new Prashant H. Fadia Foundation and Deshpande Foundation Gallery, the exhibition features exquisite works from the 18th century to the present, including art produced in urban studios and rural workshops for royal courts and temples. Also included are several traditional bronzes from a collection newly donated by Dr. Leo Figiel.

Sketched at Sea reveals a hidden treasure of PEM's maritime collections — an important selection of marine sketchbooks, many of which are being shown for the first time. The men and women who created the images in this exhibition were mariners, travelers or professional artists who shared the experience of the sea as the inspiration for their drawings.

The Yachting Photography of Willard B. Jackson features 56 photographs Jackson took between 1898 and1937, providing a vivid look at some of the greatest sailing ships during the apex of competitive yachting and leisure boating in America. The exhibition includes a video installation, narrated by ESPN's yachting commentator Gary Jobson, with images Jackson made of the people and places that defined the sailing lifestyle.

Intersections, Native American Art in a New Light draws primarily from PEM's collection of Native American art, the oldest collection of its kind in the Western Hemisphere. Explore connections between artwork and artist, between materials and expression from the 1700s to the present. *Made possible in part by New Trade Winds/ECHO.*

All of My Life: Contemporary Works by Native American Artists shares a compelling message and visual narrative in sometimes serious, sometimes playful themes. Discover a vibrant cultural heritage and worldview through Native artworks. ■



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Through March 4, 2007

The Emperor Looks West

Through March 25, 2007

The Yachting Photography of Willard B. Jackson

Through May 20, 2007

Epic India: Paintings by M.F. Husain

Through June 3, 2007

Sketched at Sea

Through January 6, 2008

Of Gods and Mortals, Traditional Art from India

Ongoing

*Intersections, Native American Art in a New Light**

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* Temporarily closed to accommodate the Antiques Show.

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RIGHT *Syamakantha Fighting a Tiger* (detail), 19th century, Kolkata.

The Kalighat style: Triumph of invention and tradition

By Susan S. Bean

The hugely popular, simple and direct Kalighat style, well represented by seven paintings now on view in *Of Gods and Mortals, Traditional Art from India,* flourished in the bazaars of 19th-century Calcutta (now Kolkata). Thousands of swiftly and boldly executed watercolors of gods, celebrities and scoundrels were eagerly acquired. The paintings appealed to the prosperous as well as the poor, and to residents and visitors in this burgeoning colonial city. Yet it was not until the early 20th century, when Kalighat paintings were no longer produced, that the art was recognized as a brilliantly inventive aesthetic achievement.

Explorations of Kalighat painting were greatly facilitated by the foresight of the late Chester Herwitz, who had assembled a formidable collection of Kalighat paintings during the 1970s and early 1980s. Herwitz made that collection available to serve as the basis for the first major exhibition of the style, in 1999 at the Los Angeles County Museum of Art, and for an accompanying book by Jyotindra Jain, *Kalighat Painting: Images from a Changing World*. In 2003, Herwitz's collection came to the Peabody Essex Museum, making the museum the most important public repository of Kalighat painting in America and advancing the museum's project of presenting Indian art of the modern era, so long neglected and ignored in the West. This rising interest in Kalighat painting is another manifestation of dramatic growth in India's contemporary art movement.

The designation "Kalighat" was applied by Mukul Dey in one of the first articles published on the subject. He named the style of painting for the place where he first encountered it around 1910 in the riverside neighborhood of Calcutta's famous Kali temple. By the time Dey's article appeared in 1932, the production of Kalighat paintings had ceased entirely. Dey recalled:

> *There were sweetmeat shops in plenty, toys, utensils, bangles and what was most important to my eyes, pictures in colours as well as in lines, hung up in almost all shops. These drawings had a peculiarity of their own which attracted the attention and interest of any man who had any taste for art and drawings. The drawings were bold and attractive and at the same time their technique was so different and simple, that they looked [like] something absolutely distinctive from their class found anywhere else.*

The origins of the Kalighat style remain obscure. Indications are that workshops producing the

paintings were well established by 1832 when Mrs. Belnos, an amateur French artist of some accomplishment, drew a picture of a humble dwelling showing an image of Shiva in the Kalighat style on the wall. Kalighat painting flourished through the end of the 19th century, despite stiff competition from rapidly developing local printing presses and imported pictures made for the Indian market in Europe, succumbing only with major improvements in color printing and a new vogue for images of gods and goddesses in a Western naturalistic manner.

The Kalighat style is characterized by economy of line in deftly executed brush strokes delineating figures against a blank ground using a limited palette of basic colors — black, red, blue, green, yellow and a silvery tin-based pigment. Most distinctive are the broad strokes of deep color shading into pale washes that impart a sense of volume to arms, legs and torsos, and contour to faces. Long, fine brush strokes in black, silver or red delineate facial features and sometimes outline feet, hands, bodies and clothing. Occasionally, penciled or lithographed lines that guided the artist's brush can be discerned at the figures' edges. Finishing touches in silvery tin-based pigment added jewelry, ornaments and decorative motifs. The result was fresh, bright, bold and plainly very attractive to a broad clientele.

In Calcutta's bazaars, artists had access to a broad range of pictorial art from other parts of India, Europe and China, as well as to new materials. The painters who invented the Kalighat style discovered that newly available mill-made paper (produced principally for the printing presses sprouting up around the city) and European-style transparent watercolors, a medium introduced in the 18th century, allowed them to paint in new ways. The paper's smooth surface and the fluidity of the water-based medium made it possible to control the depth of tone from dark to the palest wash applied in flowing brush strokes. Paintings could be made quickly with inexpensive materials and sold at very low prices.

Most of the artists who took up the new style were probably *patuas* or *chitrakars*, traditionally paint-

ers of narrative scrolls who traveled from village to village to recite the tales of gods and goddesses using their paintings as props. But, especially as their market expanded, painters were also drawn from potter (*kumor*) and woodworker (*sutradar*) backgrounds. Artists from all of these communities seem to have been adept at following the market, turning to image making in clay, or painting on cloth and paper as their clientele demanded.

Kalighat painters produced works in a broad range of subjects. Perhaps most in demand were images of gods and goddesses and episodes from their lives — the incarnations of Vishnu, the youthful adventures of Krishna — but the narrative themes ranged much more widely, embracing the lives of mortals as well. Mukul Dey recollected:

> *I remember the patuas drawing the pictures in their "shop-studios." These "shop-studios" were more or less "news bureaus" of the country, where not only the pictures of mythological subjects were drawn, but caricatures and satirical sketches ... dealing with topics of the day, the happenings in the law courts as well as in the bazaars ... For example, wealthy zemindars spending their money on wine and women, foppish babus spending their day and night at nasty places, a Mohunt suffering imprisonment for abducting girls, or a priest or Vaishnav "Guru" (who is invariably depicted as well-fed and well-groomed, pot-bellied and top-knotted — the veritable picture of a pious rogue) living with unchaste women ... Even popular sayings and proverbs get good illustrations from them.*

In the artscape of 19th-century Calcutta, Kalighat painting dominates the scene for the sheer volume of production and for its astonishingly broad popularity. Paradoxically, Kalighat painting in its time was considered inconsequential. Paintings were cheap, and the painters were poor artisans of low social standing. Even T.N. Mukharji, an authority on the arts and industries of India in the late 19th century, pronounced them rude daubs. The economy of line and simple bold composition that characterized the Kalighat style were not esteemed by 19th-century art connoisseurs and came to be appreciated only with the emergence of modernist sensibilities in the 20th century.

continued on page 26

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Ajit Ghose may have been the first to articulate this new perspective, writing in 1926 when a modernist movement was underway in Calcutta:

> *In the pata drawings there is a boldness and vigour in the brush line which may be compared to Chinese calligraphy . . . The drawing is made with one long bold sweep of the brush in which not the faintest suspicion of even a momentary indecision, not the slightest tremor, can be detected. Often the line takes in the whole figure in such a way that it defies you to say where the artist's brush first touched the paper or where it finished its work.*

Twenty-first–century postmodern sensibilities are open to a far greater diversity of artistic expression than prevailed in the West during the 19th and most of the 20th century. Ranging far beyond the confines of the traditional Western canon, even beyond the classical arts of Asian civilizations, Western art museums, scholars and critics engage elite and vernacular arts around the globe and modernist movements outside Europe and the United States. This aesthetic enlightenment promises a widening circle of admirers not only for Kalighat painting, but also for the exceptionally vibrant and diverse popular art forms that have flourished in towns and villages across southern Asia. ■

Author Susan S. Bean is PEM curator of South Asian and Korean art. This essay is adapted from an article Bean wrote for Gallery Arts India in New York.

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At PEM, I learned that you should follow your heart, but don't break any rules or laws.

—Seventh-grade student
Nathaniel Bowditch School, Salem, MA

FREQUENT FLYERS

New program invites students to make multiple visits to PEM

By Lisa Kosan

Visit a museum once and marvel at the highlights. Visit a museum several times and become comfortable around art.

The goal of PEM's Multiple Visit Partnership Program, which museum educators initiated during the last school year, is to do just that — bring students from local public elementary schools to PEM several times a year so they can not only see art but begin to enjoy it and to think about art's place in the world. Research shows that students learn best through repeated exposure to museums and by linking what they see in galleries to what they learn about at school, from poetry to the China Trade.

Funded by the L.G. Balfour Foundation, Bank of America Trustee; The Hearst Foundation Inc.; and the Halfway Rock Foundation, the program targets students who attend North Shore low-resource schools. Each visit — between three and five a year — is designed to nurture creativity and imagination and to help students develop communication and critical thinking skills. "Teachers tell us these are skills that really need reinforcing," says Corinne Zimmermann, the PEM educator who developed and oversees the multiple visit program. For a video documentary about the China Trade, for example, Kathy Marchetti's fifth-graders at Witchcraft Heights School in Salem first had to learn about commerce, explore specific objects in the museum collection to help them tell the story, write a script, memorize the script and be filmed on camera. "That's deep learning," she says, "something they'll carry with them for a very long time."

Mary Cura's fourth-grade class at Salem's Horace Mann School is participating in the program again this year. "I realized how powerful the use of the museum is in terms of getting children to stretch their imaginations and reach to a higher level when doing their work," she says. "Reading their poetry in front of the masterpiece they chose for inspiration made them feel important." Equally vital, Cura says, is the opportunity to explore PEM. "The children get to know their museum," she says.

For their final project, second- and third-graders from Salem's Saltonstall School created a series of books inspired by the Magic Tree House series

and performed a related dance in the Atrium in response to works of art. "We're building opportunities for students to present their knowledge in a public way," Zimmermann says. "Many of their parents and special friends have never been here. Showing their parents around gives the kids a wonderful sense of pride."

The field trips were a great motivator for students in Jennica Pratt's sixth-grade art class at Cobbett Middle School in Lynn. Visiting more than once and engaging in a series of sketching and writing exercises gave students a sense of ownership over works of art, Pratt says. "The experience was extremely valuable as they became more aware of their community and world cultures."

In the program's first year, PEM established partnerships with all eight elementary and middle schools in Salem and with five schools in Lynn. Approximately 1,300 students participated, for a total of nearly 5,000 visits. This school year, the partnership extends to Revere High School and two additional schools in Lynn. Zimmermann and other museum educators work with teachers to develop a sequence of lessons that draws on PEM collections and special exhibitions while addressing each classroom's curricular needs.

Educators at PEM believe the kind of learning that takes place through encounters with original works of art and historical objects is important and should be made accessible to students across the socioeconomic spectrum. Because of financial, transportation and other barriers, however, many of the school children had never been to a museum before.

"My hope is that by students coming repeatedly and regularly, museums will be a part of their lives," Zimmermann says, adding that students from outside Salem receive free passes to return with their families. "We're making connections with students and teachers, and also with families and communities." ■

Today's field trip was better than recess!

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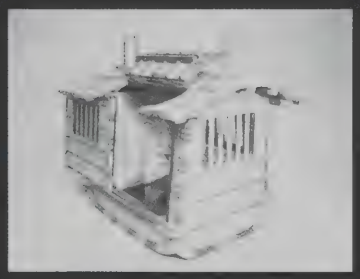

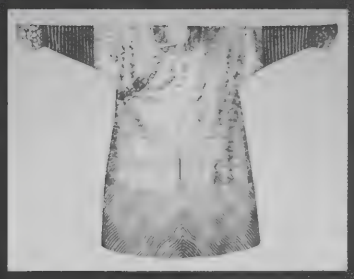

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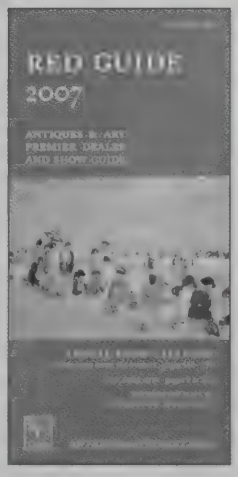

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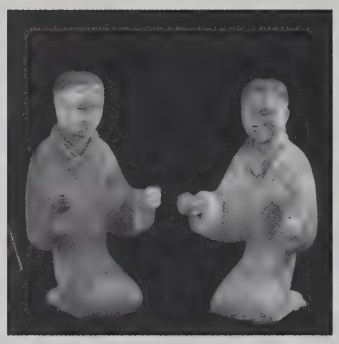

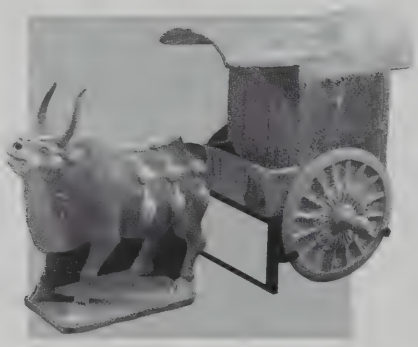

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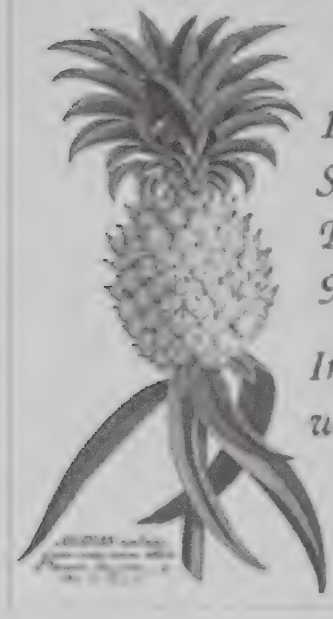

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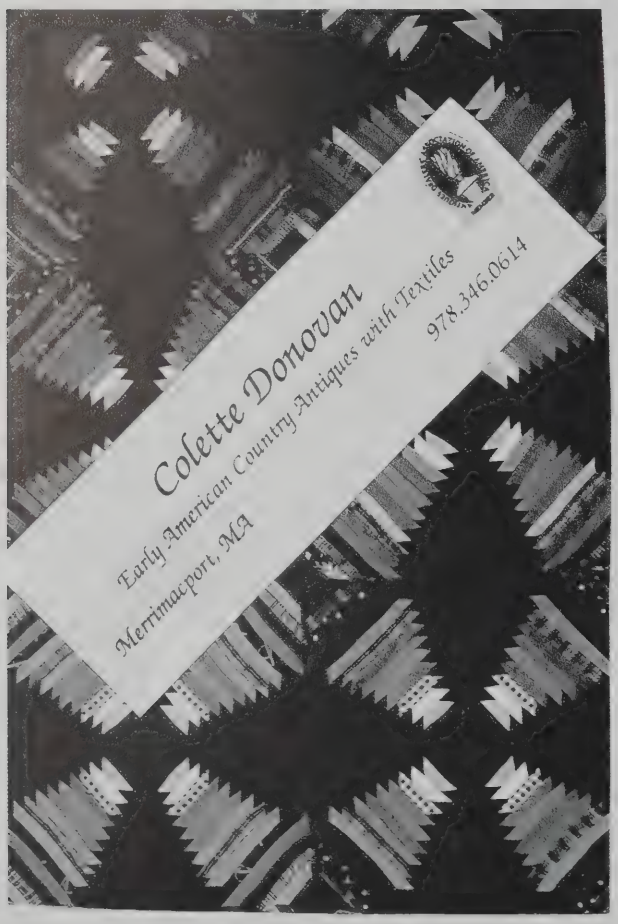

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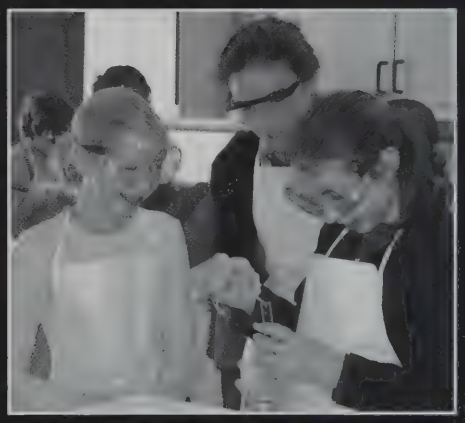

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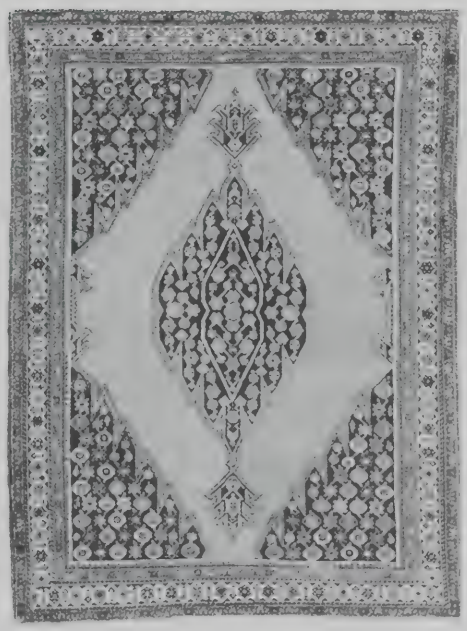

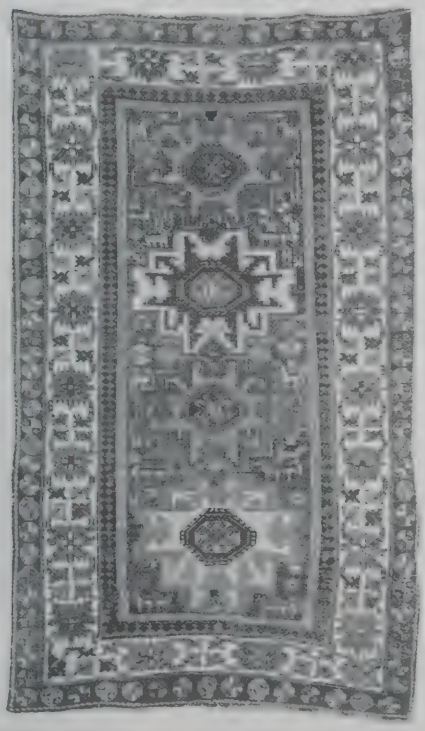
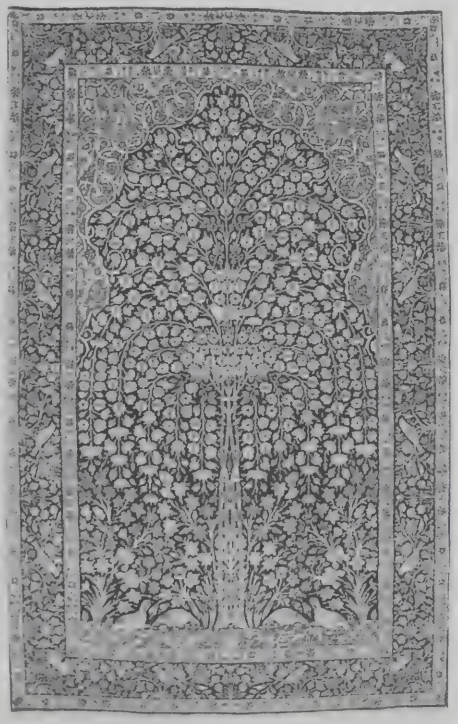
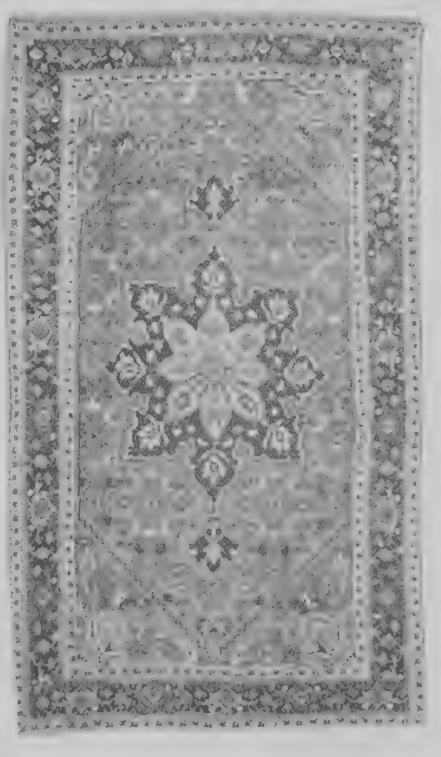

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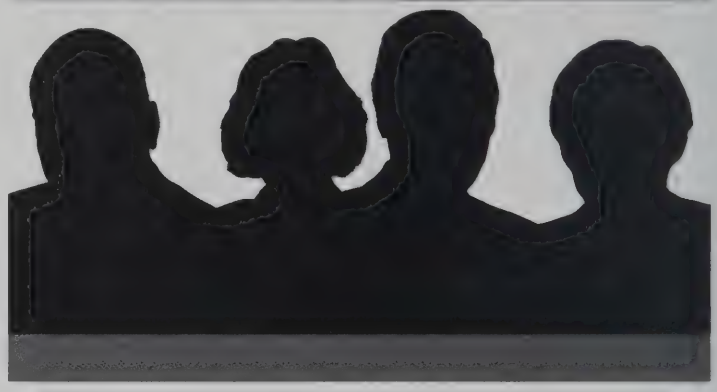

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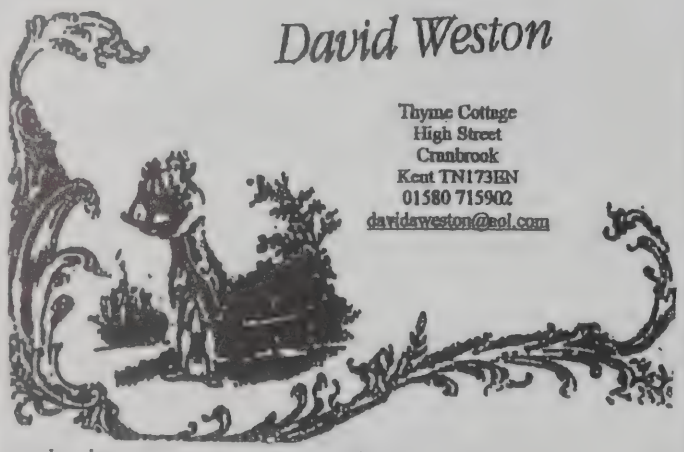

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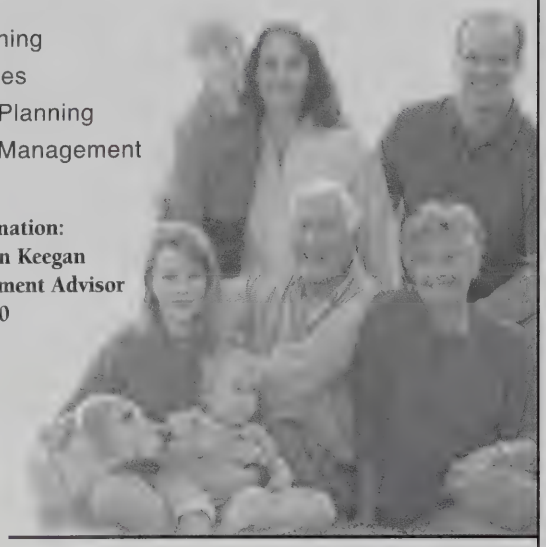

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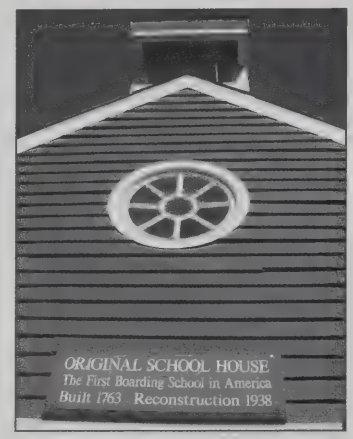

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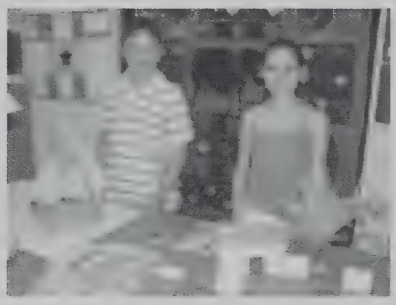

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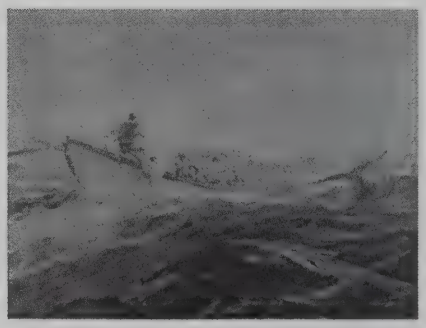

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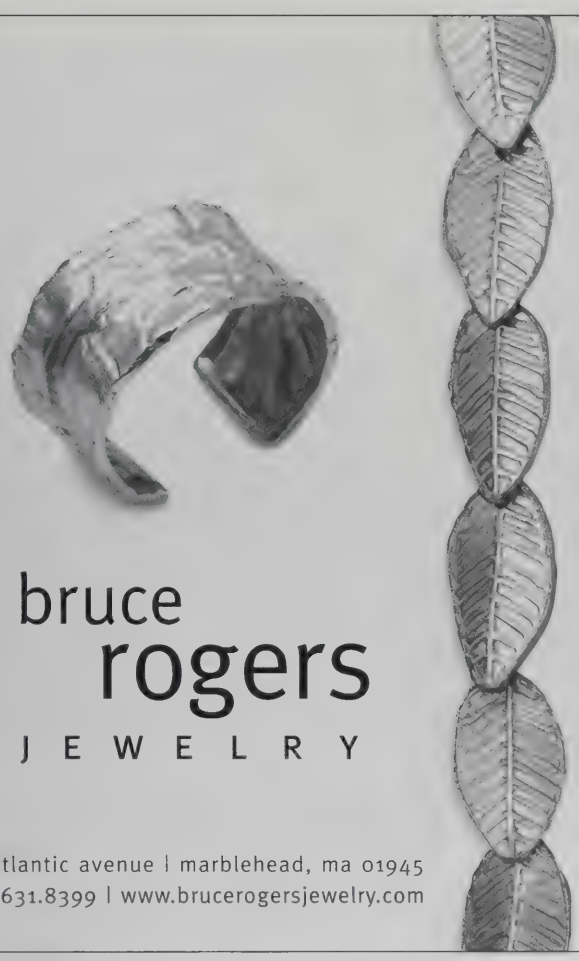

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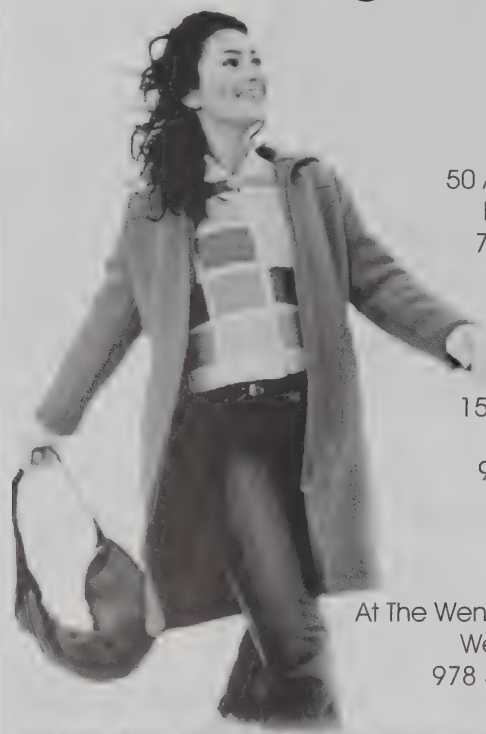

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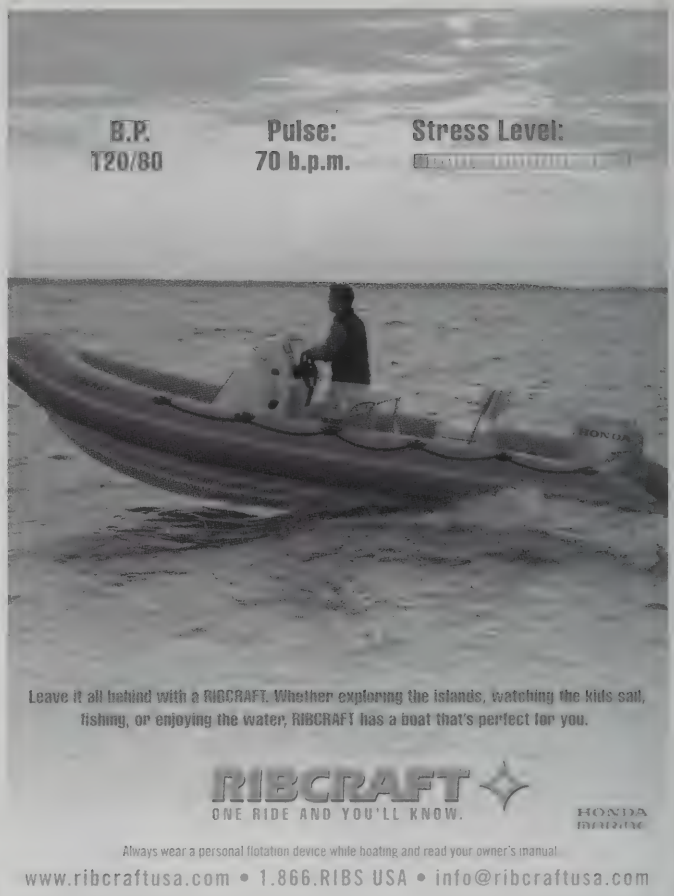

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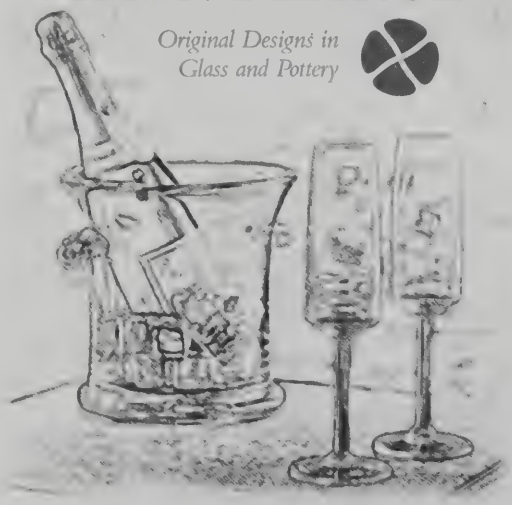

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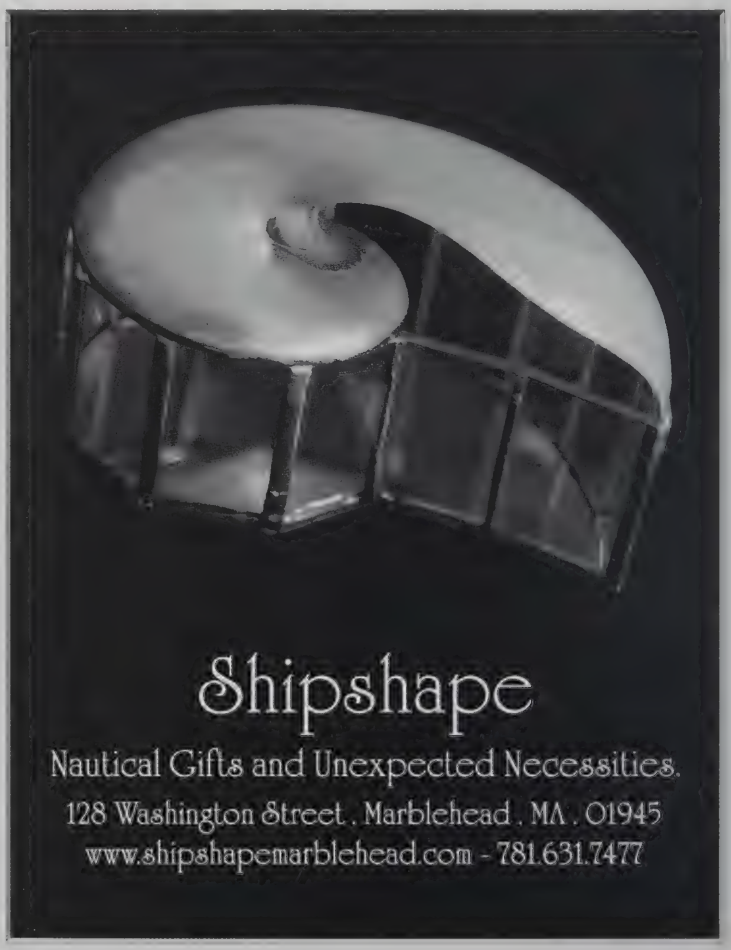

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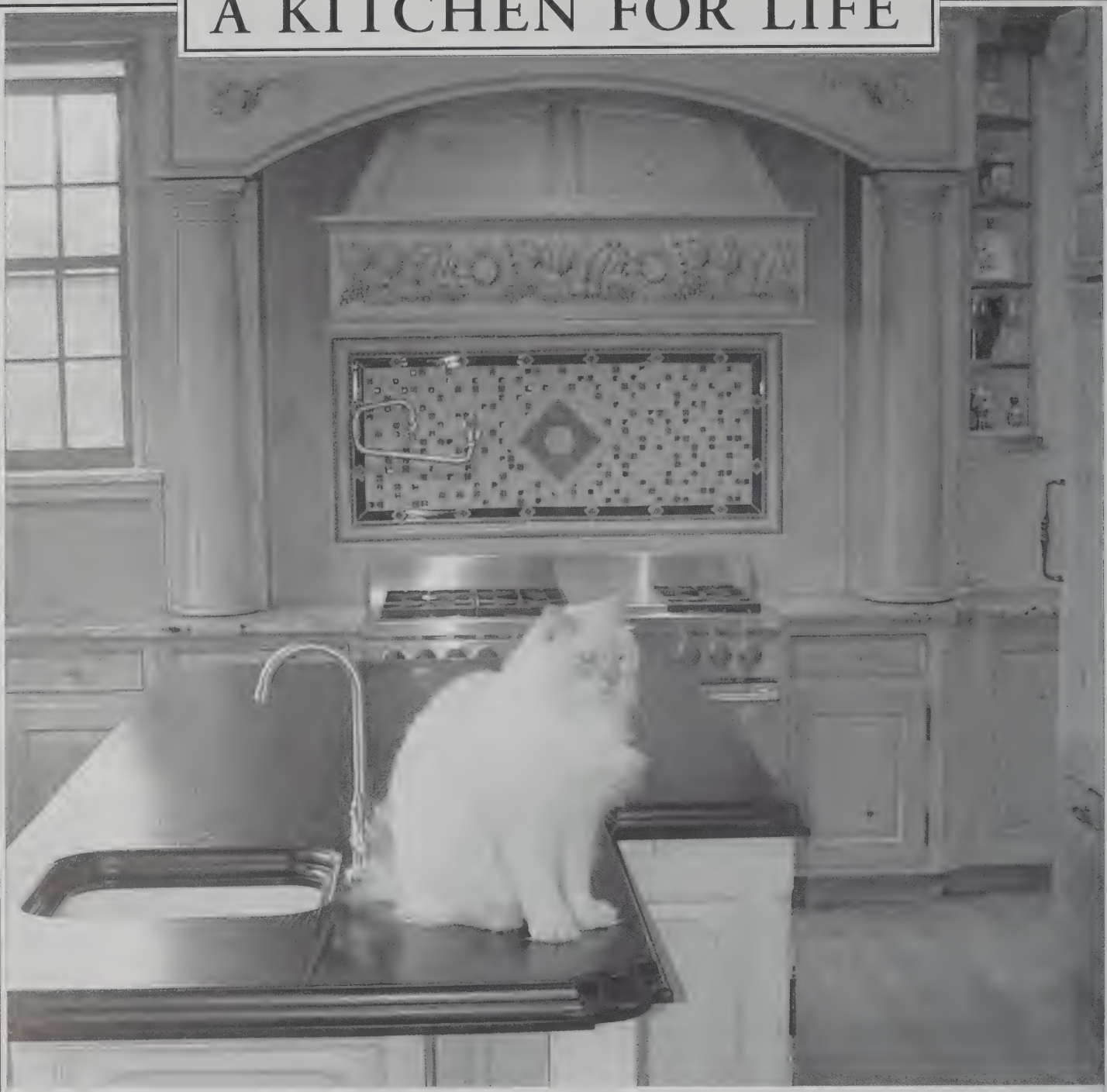

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Boston Art Club, Boston, MA

Bradford Trust, Harwich Port, MA

David Brooker Fine Art, Woodbury, CT

Robert Burrows Antiques, Chapel Hill, NC

CIRCA Antiques & Fine Decorations, Rockport, MA

The Country Squire, Milton, MA

Carl Crossman, Portsmouth, NH

Colette Donovan, Merrimacport, MA

East Dennis Antiques, East Dennis, MA

Barbara Fine Antique Maps and Prints, Beverly, MA

Hanes & Ruskin, Old Lyme, CT

Landry & Arcari Oriental Rugs & Carpeting, Salem and Boston, MA

Maxine Antiques, North Amherst, MA

Jane McClafferty Antiques, New Canaan, CT

Steven J. Rowe Antiques, Newton, NH

Running Battle, Newagen, ME

F. Russack Books Inc., Danville, NH

W.M. Schwind Jr., Yarmouth, ME

Silver Plus, New York, NY

George & Debbie Spiecker, North Hampton, NH

Peter Verheyen English Antiques, Maynard, MA

Christine Crossman Vining, Marblehead, MA

Vintage Interiors II, Potomac, MD

David A. Weston Antiques, Kent, England, U.K.

Michael J. Whitman Antiques, Ft. Washington, PA

Listing as of November 3, 2006

'Better than recess!'

Teachers and students talk about PEM

"The museum was really fun. I loved the Japanese Gallery and the palanquin. I can't wait to go back!!!!"

—4th grade student, Nathaniel Bowditch School, Salem

"Dear Mommy and Daddy,
Today my class went to the Peabody Essex Museum ... Everything I saw was very interesting. There were so many magnificent objects ... I think PEM has the best works of art in it."

—4th grade student, Nathaniel Bowditch School, Salem

"I am glad I got to visit the PEM. I learned a lot about Korea as well as other places. I think the Peabody Essex Museum is fun and a great place to learn."

—4th grade student, Nathaniel Bowditch School, Salem

"Today's seminar at PEM was the most informative and enjoyable museum visit that I have experienced, both as an educator and a lover of art. I am eager to improve and expand my art curriculum with the ideas and information from this wonderful program."

—Elementary School Art Teacher, Revere, MA
Intro to the Asian Collections at the PEM, 1-day summer seminar for educators

"My students learned more about Salem and the China Trade than they, or I, ever imagined ...The docents REALLY answered the kids questions ... Actually seeing the artifacts, navigational tools and paintings solidly placed knowledge in the students' minds. They will retain this knowledge so much better due to the experience. The Multiple Visit Partnership program is worthwhile because it familiarizes students with this wonderful museum. Coming one time is fine, but 3 visits had the students feeling a kind of ownership. They were so well prepared by the final visit to film the documentary."

—Kathy Marchetti, 5th grade teacher, Witchcraft Heights School, Salem (her students' final project was to create a video documentary about the China Trade).

"Through multiple visits, the children got to really explore the museum. They got to KNOW their museum ... Doing their poetry in front of their masterpiece, made them feel important and made them feel like they were doing important work ...This project has definitely been a confidence booster ... This work inspired my teaching greatly. It made me realize how powerful the use of the museum is in terms of getting children to stretch their imaginations and want to reach to a higher level when doing their work."

—Mary Cura, 4th grade teacher, Horace Mann School, Salem

P|E|M Peabody Essex Museum

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Peabody Essex Museum

34th Annual Antiques Show

2006 Exhibitors

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2 Vintage Interiors II, Potomac, MD
3 Running Battle, Newagen, ME
4 Michael J. Whitman Antiques, Ft. Washington, PA
5 F. Russack Books Inc., Danville, NH
6 Hanes & Ruskin, Old Lyme, CT
7 Robert Burrows Antiques, Chapel Hill, NC
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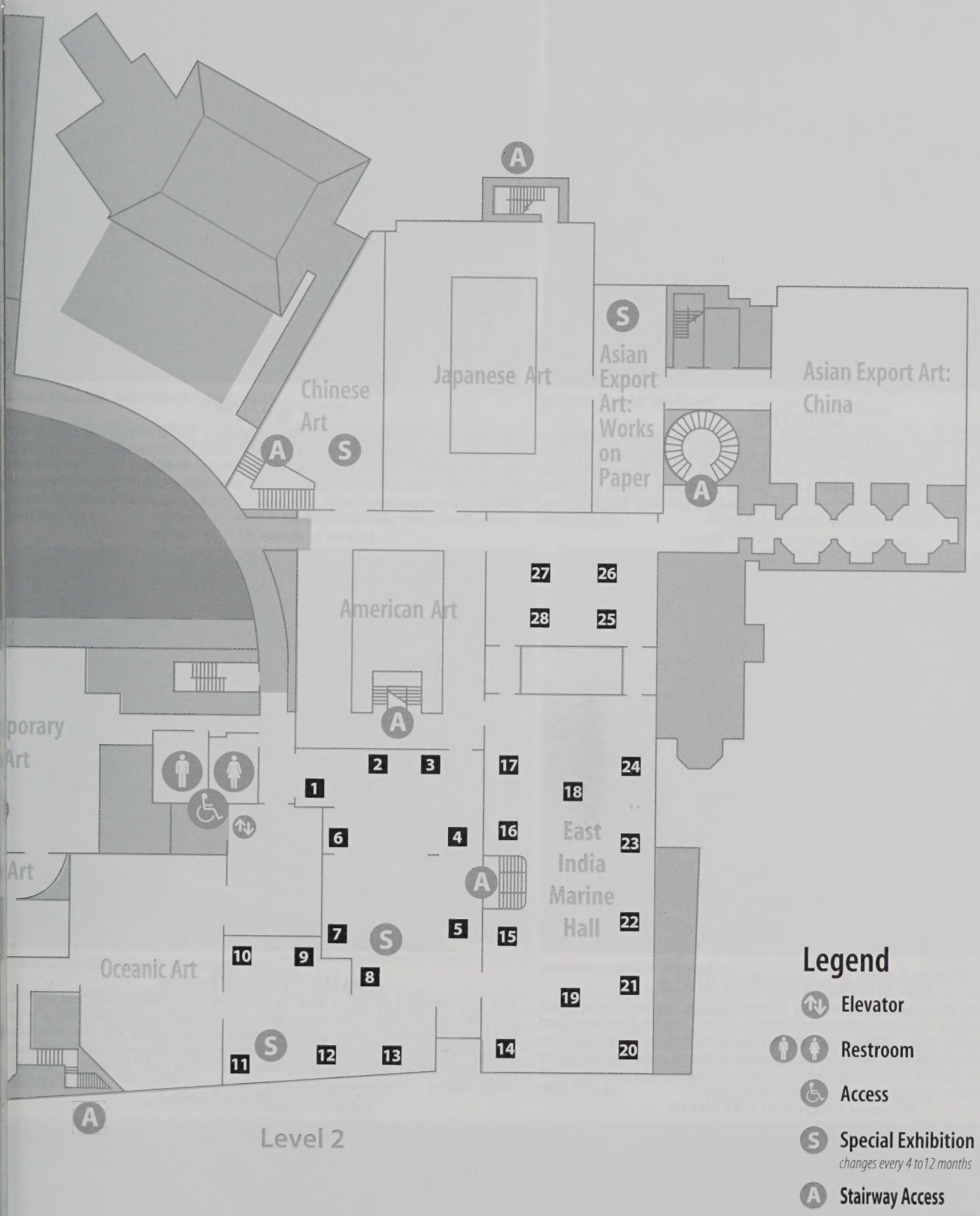
26 East Dennis Antiques, East Dennis, MA
27 CIRCA Antiques & Fine Decorations, Rockport, MA
28 Birchknoll Antiques, Wolfeboro, NH

Listing as of November 3, 2006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Japanese Art
Asian Export Art: Works on Paper
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MA1028

Topsfield, Massachusetts

RIVERTOP

Brick and Shingle-style residence perched on a hilltop amidst 48+ acres offering complete privacy and panoramic views. 5,000+ sq. ft. of living space with 6 bedrooms, 4 full and 2 half-baths. Extensive grounds include a swimming pool, pool house, 2 small barns, separate 3-bay garage, expansive lawns, meadowland, woodland and a small pond. 37± acres classified as forest land/Chapter 61; 8.2± acres are under conservation restriction. ***$3,300,000***

Lanse L. Robb 617-357-8996

Manchester-by-the-Sea, Massachuset

WYCK

This 10±-acre oceanfront compound offering a world of privacy, beauty ar elegance overlooks the Atlantic Ocean, the town of Marblehead, Misery Islar and Long Beach. Built c1900 this antique treasure radiates the essence of bygone era. The extensive grounds are exquisitely landscaped with rollir lawns, mature specimen trees, a swimming pool, tennis court carriage hous private beach and association dock. ***$19,750,00***

Lanse L. Robb 617-357-8996

MA1115

Gloucester, Massachusetts

THE THOMAS PROCTOR HOUSE

Sited on one of Gloucester's highest vantage points, the residence offers sweeping views of outer harbor and Eastern Point. Totally renovated and restored in 2001, this c1891 modified Victorian combines the charm of a historic residence with the conveniences of state-of-the-art amenities in nearly 5,000 square feet of well-designed living space. Features 6 bedrooms, 4 full and 2 half-baths, 4 fireplaces and spacious main rooms. ***$1,675,000***

Richard Church 617-357-8956

Manchester-by-the-Sea, Massachuse

SALLY SAMPLES HOUSE

The Sally Samples House is sited in town on over half an acre and includ a 4-bedroom, 3.5-bath main house and a guesthouse overlooking stone wal brick patios, flowering trees, plantings and a goldfish pond. The home includ an eat-in kitchen overlooking a family room and greenhouse, 2nd floor laund and a 3rd floor w/ office and guest bedroom w/ full bath. Includes a detach garage with a 1+ bedroom guesthouse above. ***$1,450,0***

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MA1089

Nahant, Massachusetts

SWALLOW CAVE

Two waterfront acres with views of the Atlantic Ocean, Harbor Islands and the Boston Skyline. Seven bedroom exquisitely renovated villa with media room, wine cellar, four-car garage with one-bedroom apartment above. Magnificent oceanfront pool, cabana, vineyard, orchard, private beach and private uninhabitable island. ***$5,950,000***

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MA1110

Beverly Farms, Massachusetts

LILAC COTTAGE

Shingle-style residence superbly renovated in 2005/2006. Includes 4+ bedrooms, 3.5 baths, gourmet chef's kitchen, master bedroom suite with updated bath, 2-room au pair suite, separate 2-story artist's studio/office. Just a short walk to Beverly Farms center and West Beach, the property offers a peaceful and private setting and is enclosed by a new cedar tongue and groove fence. ***$1,425,000***

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MA0939

Manchester-by-the-Sea, Massachusetts

WILLOWGATE

Private estate w/ views of the Atlantic and Manchester Harbor and a white, sandy beach. c1881 mansion on 2.16 acres, private beachfront ownership and rights to an association dock. ***$6,750,000*** Also available on 1.52± acres, a 3-bedroom, newly renovated harbor front cottage with detached garage and rights to apply for membership to Long Beach and dock association. Subject to the sale of the main estate. ***$4,000,000***

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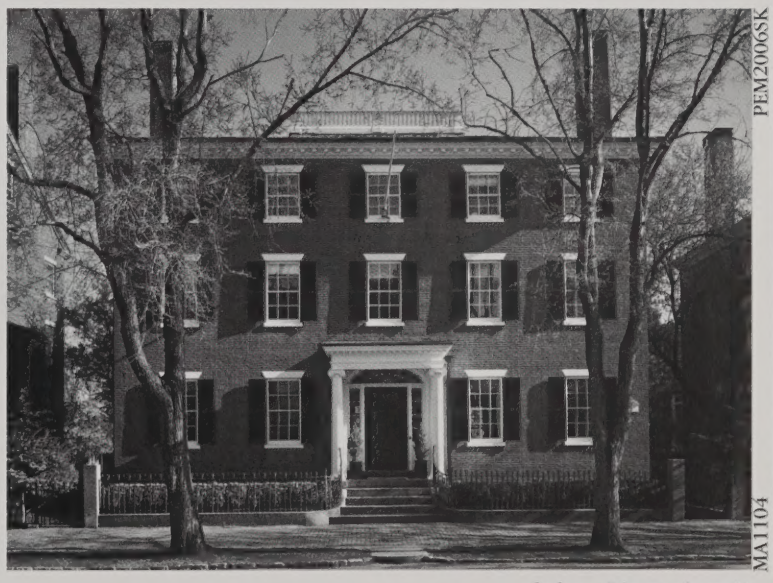

PEM2006SK

MA1104

Salem, Massachusetts

CAPTAIN GEORGE NICHOLS HOUSE

The Captain George Nichols House situated in the McIntire Historic District, has been updated throughout the years and most recently in 2002. The six-bed, five and one-half bath home has sun-filled rooms well suited for large group entertaining or intimate family gatherings. The landscaped grounds feature gardens, original stone walls, spectacular pool and a detached carriage house with two-bedroom apartment above. ***$2,150,000***

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